



VOL. V.—NO. 11.

NEW YORK, THURSDAY, SEPTEMBER 14, 1882.

WHOLE NO. 137.

Improvement in Reed Organs.

THIS improvement relates to the combination of a single inlet-valve with a plurality of connected reed-boxes, also to the combination of a single inlet-valve and a plurality of connected reed-boxes with a single tracker-pin and key-lever; also, to the combination of a plurality of reed-boxes connected with each other and an equal number of independent wind-chests, each having a separate exhaust valve; also, to the combination of the wind-chests with the reed-boxes, arranged in front of the wind-chests, and one over another.

In the accompanying drawings, Figure 1 is a vertical cross-section, on the line *x x* in Fig. 2, of the wind-chests and key-lever; and Fig. 2 is a vertical central longitudinal section of the reed-boxes and wind-chests, and shows the valves, tracker-pin, outlets, inlets, air-passages, reeds, and key-lever of a single set of reed-boxes and wind-chests.

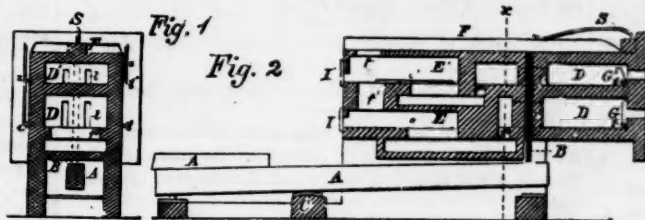
The key-lever A and tracker-pin B are of the usual construction and operation, C being the fulcrum of the key-lever. D D' are wind-chests communicating with the reed-boxes E E', respectively, by means of the air-passages *f f* respectively (but not communicating with each other except through the reed-boxes), and placed one above the other. The number of wind-chests corresponds to the number of reed-boxes. Each wind-chest communicates with any suitable exhaust-bellows by means of outlets *g g'*, which outlets are closed by the exhaust-valves G G', respectively, and as these valves operate independently of each other, one exhaust-valve, G, may be opened, while the other exhaust-valves of the same set of wind-chests remain closed, so as to exhaust one wind-chest only of the set. Of course, therefore, all or any number of the wind-chests of a set may have the air drawn from them at the same time. The valves G G' are opened and closed by suitable stops, which may connect with the arms *z z'*, attached to the bearing-rods *t t'*, on which the valves turn.

Directly in front of the wind-chests are an equal number of reed-boxes, E E'. The air is admitted to the upper reed-box, E', through the passage *f* whenever the key-lever A, being depressed, raises the valve F by pressing upward the tracker-pin B against the last-named valve, perfect contact between the valve F, when closed, and the top of the reed-box E' being secured by the spring S, pressing upon the valve in the usual manner. The wind so admitted passes through the reed *e*, sounding the same, and through the passage *f* into the wind-chest D' and out of the outlet *g'*, if the valve G' is open and the bellows is in operation. If the valve G is also open, a part of the wind passes down through the passage *f* into the reed-box E, through the reed *e*, sounding the same, through the passage *f* into the wind-chest D, and out of the passage *g*. It will be seen that any number of reed-boxes containing reeds which agree in pitch but differ in quality of tone may thus be placed one above another, each reed-box communicating with a separate wind-chest, and that any or all of these reeds may be sounded at once by the operation of a single key-lever after opening the valves of the wind-chests corresponding with the boxes containing the reeds. It is also evident that no more effort is required (in fingering) to sound all the reeds which are supplied with air by a single valve than to sound one of them, whereas, if each reed-box had a separate inlet and all the reeds were desired to speak at once, it would be necessary to press upon the key with force enough to raise a large valve covering all the inlets and exposing a much greater surface to the pressure of the wind. Hence the action of this organ is not only much easier when a number of reeds are sounded at once, but the action is uniform, requiring at all times the same amount of pressure upon the keys. The tracker-pin passes from the key-lever to the under side of the valve F, through the wind-chests, within an air-tight tube, or through partitions *l l'*, either extending only partly across the chests, or provided with apertures, as shown in Fig. 1, but reaching from top to bottom of the chests, respectively. The object of this tube or partition is to prevent the wind-chests from leaking where the tracker-

pin enters and leaves them. The valves I I' cover apertures, through which the reeds are introduced to and removed from the reed-boxes, and are closed by the suction of the air through the reed-boxes.

Accompaniment Playing.

IT was recently observed by an able American writer that the art of accompaniment playing is one to which the artist must be "to the manner born." All the same, it is possible to consider the subject with perhaps some gain. Accompaniment playing and the composition of accompaniments too, for that matter, may be regarded as modern, only taking shape when counterpoint ceased to be the one supreme harmonic medium, and when harmony, technically so-called, revealed its many picturesque powers and uses. In these brief remarks, it will be presumed that the writing of accompaniments is beyond our present domain, and that the judicious rendering on the part of the player or players is the matter under present consideration. The basis of the art of accompaniment playing is essentially a picturesque thing—



IMPROVEMENT IN REED ORGANS.

a sort of musical figure painting, in which individualities are properly supported and advanced to the tone foreground. The old masters' accompaniments express this for the most part by a simple method. When the soloist, according to their general plan, is in the foreground or engaged in musical action, then the accompaniments are subdued into an appropriate background; and when the solo part temporarily ceases, the accompaniments are thrown forward into a greater prominence, to retreat into the background as the soloist again advances to the front. The art of accompaniment playing has been developed into more varied capacities, and now represents every shade of tone and every measure of support according to dramatic exigencies, from the gentlest intimations of musical presence as the background of a sort of monologue or individual isolation, to the earnest companionship of all, soloist and accompanying powers together, in the approach to some intense climax or other. A great tenor singer expressed a high artistic instinct, when he desired a conductor not to reduce the accompaniments, even of a somewhat over-weighted score, in the approach to a dramatic climax. "You do your duty," said the singer, "and if I am not heard, that is not your business;" the general effect of a growing figure is what we are pledged to help each other to produce, was the idea this conscientious singer desired to impart. Although overlaid accompaniments are not always desirable, they may be the production of a highly dramatic instinct, burning intensely enough to sacrifice the thought of individual prominence. The student of accompaniment playing should read the score from a pictorial point of sight, and strive to ascertain the exact bearings and positions of the leading figures of the musical picture and their necessary adjuncts; then in possession of this acquaintance of the composer's plan, he must have a wisely tempered combination of self-abnegation for use—when the soloist is to stand well forward and artistic courage and sound judgment to be employed—when the soloist is to be backed up and supported in the approach toward, or departure from, a climax in which all join together in a supreme effort or retreat from such an effect, and in the advance to a climax demanding the combined strength of all, in the foreground of the musical picture.—E. H. Turpin, in the Musical Standard.

The Artistic World.

AT HOME.

—Mr. Stevens, the librettist of "Billee Taylor," has arrived in this city. He came by the City of Chester.

—Carlotta Praga, a soprano of some note, will sing with Mme. Geisinger at the Germania Theatre, on October 2.

—Emily Spader, the soprano, is continuing to gain the good opinion of musicians. She has improved within the past year.

—Chicago is to have the presence of a one-armed Russian pianist named M. Radetzky. He is said to play remarkably well.

—Murio-Celli has returned from Europe, and intends to keep up her reputation as one of the leading vocal teachers in the city.

—Sara Van Huyck has been singing at the Metropolitan Alcazar with more than ordinary success. She sang last Sunday evening again.

—Ernst Catenhusen, the well-known and popular director, has been engaged to conduct the orchestra at the new Casino on October 16, when "The Queen's Lace Handkerchief" will be the attraction. He is known for his excellent drilling qualities.

—Adolf Foerster, the well-known musician and composer, of Pittsburgh, Pa., has had an orchestral work, entitled "Thusnelda," recently performed in a classical concert at Sonderhausen, Germany. It was the twelfth Lob-Concert, under the direction of Hofcapellmeister Schroeder, and contained, besides Mr. Foerster's work, Reinecke's "Alladin" overture, Liszt's symphonic poem, "Die Ideale," and Beethoven's C major symphony.

—Del Puente will be one of Nilsson's chief supporters during her concert tour. His singing is always enjoyable and thoroughly artistic.

—P. S. Gilmore made quite a snug little sum out of his recent benefit. Certain it is, that he drew crowds to the beach on that particular day.

—Camilla Urso, the notable violinist, will have as pianist Saul Liebling, who has gained quite a fair reputation for his excellent piano performances.

—Mary Beebe Haskell will sing in Boston for two weeks, beginning on the 18th, with the Boston Ideal Opera Company. She has gained a good reputation.

—Christian Fritsch, the once popular tenor, endeavors to keep up his former high reputation, but opinions now differ as to his singing and quality of voice.

—To-night the Thalia Theatre opens with "The Merry War." It will serve to introduce a favorite singer of Berlin in the rôle of *Violetta*, Gustie Galster by name.

—Miss Thursby will strive to keep up her acquired reputation by singing in some concerts the coming winter. Gounod is reported to have been pleased with her singing of his "Ave Maria."

—Minnie Hauk will not begin her season until the latter end of October. This will be in Boston. She will then appear in concert and opera performances for some five months. Her success is assured.

—Mrs. Osgood will sing the coming season at one of the Brooklyn Philharmonic Concerts. At this particular concert an oratorio will be given instead of the usual mixed vocal and instrumental affair.

—Ed. Solomon, the composer of "Billee Taylor" and other operas, is now in New York. He is writing a new work, which will be called "Paul and Virginia." He has accepted the post of conductor to the Salisbury Troubadours.

ABROAD.

—Grace Hiltz Gleason has returned to Paris to resume her vocal studies.

—A young pianist, Josephine Lawrence, appears to have greatly pleased by her performance at the Covent Garden Promenade concerts. She is said to be a young pianist with

musical composition, to invent a set of original waltzes? Such as they are, they will please those who do not demand the impossible.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

...Eugene Thayer, the well-known and able organist, recently gave three organ recitals in the town of Hornellsville. His performances were in every way enjoyable.

...H. Clarence Eddy, of Chicago, has been East for a short vacation, but has now returned to his abiding city. The series of programmes performed by him during the Summer Normal Class were of a very high character, and contained works of the greatest difficulty as well as worth. Chicago owes him much musically.

...Mr. Best has had to discontinue his organ recitals in St. George's Hall, Liverpool, owing to the business of the law. There are many regular attendants who enjoy these recitals so much that they regret any cause for their interruption; but, as in all other things, a return to them is the more appreciated and welcomed.

...The number of people who prefer an elaborate organ case and of those who prefer little or no case are about even. A skeleton case has its advantages, for a better display of the pipes can be made and the sound is not deadened by so much woodwork. Moreover, the money expended in an elaborate case might, with more profit, be applied to the necessary part of the instrument, or be set apart for keeping it in perfect order. These things deserve some consideration.

...Again has the interlude between the verses of hymns been condemned by an able organist, one holding a high position out of the city. The opinion expressed that "interludes are abominable and unnecessary" is pretty nearly accurate. Even players able to extemporize good interludes very generally condemn them on principle; but the vagaries that generally go under the name, vamped by average organists, are so utterly stupid that an utter doing away of all interludes is the best thing that can be advocated.

...On August 5 Dr. Spark, assisted by the St. Cecilia Quartet, gave his last free organ recital for the present season in the Leeds Town Hall, England, which was crowded by an overflowing audience. This was the fiftieth organ recital which the Doctor has given since January, besides having played at six other meetings of a different character. In the course of those recitals two new pieces have, on an average, been introduced at each, so that the frequenters have had brought under their notice the best current music of the day. It is calculated that no fewer than 60,000 persons have attended the recitals, and listened to about 400 of the best compositions of living and dead authors. Dr. Spark intends to recommence these recitals early in the present month of September.

...Pneumatic actions have now become commonplace—too commonplace, it may be said. By its use the touch of organs has been made limp, and the grip necessary to manipulate old organs has been done away with. The pneumatic action is undoubtedly valuable in so far as it is employed with discretion; but there are many instruments that have it unnecessarily, and the pneumatic on the keys might well give place to the pneumatic as applied to the stops. A moderate-sized three-manual organ with direct action does not need the pneumatic action; but organists have become so used to playing on instruments whose touch is as light as that of a piano, that they almost feel it impossible now to do without the pneumatic device. However, unless the organ is large or

has a peculiarly twisted action, or contains stops of a heavy pressure, we go in for the omission of the pneumatic.

...Dr. William Chinnock Dyer, an organist and professor of music, has just obtained a patent for his action for attaching organ pedals to pianofortes, and which can easily be attached to any pianoforte. The value of such devices has been discussed in THE COURIER before, and, therefore, there is nothing of importance to add concerning them. To musical students, especially to those aiming to become church or concert organists, a pedal attachment to a piano is of untold use and value. Many hours can be devoted to practice which otherwise would be lost, for pipe organs are not easily or always available, and can only be generally used for a limited time.

...Following is the specification of an organ now being built by Odell Brothers for William Belden, in whose residence on Fifth avenue and Sixty-second street it is to be set up by October 1. The compass of the manuals is five complete octaves, CC to C, 61 notes, and the compass of the pedals 30 notes, from CCC to F. The instrument is inclosed in a handsome case or screen made of oak, Queen Anne style, and occupies a space 34 feet high, 22 feet wide, and 16 feet deep. The great manual includes a double open diapason 16 ft., horn diapason, violin diapason, viola, gemshorn, clarinet, flute and trumpet harmonic, all of 8 ft.; horn diapason, concert flute and clarinet, all of 4 ft.; flageolet, 3 ft., and piccolo, 2 ft.—altogether 12 stops. The swell manual contains a bourdon, 16 ft.; a horn diapason, string diapason, salicional, vox celeste, gedact, cornopean harmonic, oboe and vox humana, all of 8 ft.; a forest flute, violina and orchestral tremolo, all of 4 ft.; flautina, 2 ft.; mixture (three ranks), various, and ordinary tremolo—altogether 15 stops. The solo manual embraces a horn diapason, keranophon, melodia, dulciana, and bell clarinet, all of 8 ft.; an orchestral flute and krum horn, 4 ft.; octave flute, 2 ft.; thirty-two carillons, 8 ft.; besides a "tuba cornet" voiced to a 10-inch wind pressure, on an entirely separate organ, but played from the solo organ keys—altogether 10 stops. The pedal organ has a double diapason, bourdon, contra-gamba and contra-fagotto, all of 16 ft.; and a flute, 8 ft.—altogether 5 stops. The instrument has also a kettle-drum, which is worked by a pneumatic engine, the invention of the builders. There are four patent pneumatic composition pedals (all double acting) affecting the great organ registers, four ditto for the swell, and three for the pedal stops. There is also a sforzando pedal bringing on the entire full organ, and a piano pedal to each and every organ, indrawing all the stops that may be out except the fixed piano combination. The couplers are swell to great, solo to great, swell to solo, solo to pedal, swell to pedal, and great to pedal, and of reversible couplers swell to great unison, swell to solo unison, and great to pedal. The "tuba cornet" is placed in a swell box, and the tone can be reduced to the softness of an oboe, while capable of being increased to a power that can be distinctly heard above the full organ, producing the effect of a cornet. The great, swell, solo, and pedal organs are made with the builders' pneumatic compensating valves, which renders the touch as responsive and light as a piano. The builders' patent pneumatic tubular action is applied to the bass notes, whereby the large pipes get their wind direct from the bellows, instead of taking it from the wind chest and robbing the smaller pipes of wind, as is usually done. Each and every draw-stop is worked by the builders' patent pneumatic levers. From the above it will be perceived that Mr. Belden's taste is equal to his wealth.

...An extensive fire recently occurred in the large organ factory of the eminent firm of Hill & Son, London. It broke out in the room where the organs are erected for trial when finished, and soon spread beyond easy control. A valuable

organ belonging to Eton College Chapel, which had been removed to Hill & Son's factory pending the completion of a new screen, was totally destroyed, together with three other instruments. One organ in the custody of the firm escaped destruction, although much injured by water and other causes. The loss is estimated at about \$50,000, not including the value of a number of the workmen's tools. The insurance will not cover the whole losses. Owing to the preservation of the workshops, the firm will be enabled to execute orders entrusted to them. Hill & Son are their own landlords.

...According to the *Eastern Morning News* (England), some curious debates have lately been going on in Dundee between two ardent factions of the Free Church about the use of the harmonium and the organ in public worship. St. Cecilia is represented as both cheerful and grave, but she would have laughed until she could no longer touch the organ keys if she had only heard what was said of the instrument, the mastery of which has made her the representative of "divine harmony." The only instrument which in the eyes of some of the Scotsmen seems to be righteous is Mr. Sankey's American organ. Some of them seem to think that that instrument has been specially converted; all others they abjure. The organ is a "device of prelatry and Ritualism." "Where is it mentioned or prescribed in the Bible?" asked one preacher, "for if it is neither mentioned nor prescribed in the Bible it must be sinful." So sinful was it in the eyes of another minister that he called those who advocated its employment the seed of Cain. It requires a stretch of imagination to connect organ-playing with the first murder; but it may be that ministers who object to organs to keep the congregation in time and tune, object also to the use of clocks upon the argument that there is no mention of them in the Bible, to keep their sermons in tune with the time, and so raise up hate in the minds of congregations wearied with long sermons. To such the organ appears as "a suggestion of Satan." Those who adopt it are told that their action is "strongly symptomatic of an insanity ready to plunge at any moment into a deeper abyss of Ritualism and flesh pleasing." They are "restless and ignorant." They wish to "put a slight upon the Divine authority." "Adopt," said one reverend nineteenth century Covenanter, "this permissive principle of admitting things 'not contrary to,' instead of the grand Presbyterian principle of prohibiting things not prescribed in Holy Scripture, and you abandon the ground on which alone you are entitled to forbid the use of such things as incense." Another called the organ "a paltry arm of flesh." It was, according to another authority, "a Popish instrument of worship," though those with which we in England are acquainted have evinced no theological leaning as yet. It was an instrument of discord, according to another speaker. In the end, the Dundee Free Churchmen decided by a majority of one not to sanction the use of so dangerous, discordant, Romish, prelatist, Ritualistic, sinful, murderous, Satanic an instrument as the organ in any Presbyterian church. Dryden tells how, when vocal breath filled St. Cecilia's pipes, "she drew an angel down." An amendment by the Dundee folk would read the line so as to make it appear that the angel was drawn not down but up.

A BIG INSTITUTION.—The formal opening of W. W. Kimball & Co.'s new organ factory occurred on August 31. Among the excursionists who visited it were several noted Eastern organ manufacturers, who unqualifiedly pronounced it the largest, most complete and best organized organ factory in the country, occupying, as it does, some four acres of ground, employing over 400 men, and completing over forty organs each working day.

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Sock and Buskin.

....Tony Pastor's Theatre opened on Tuesday evening for the season.

...."The Blackbird" is still drawing large houses at Harrigan & Hart's.

....Clara Morris appeared as *Miss Mullen* at the Grand Opera House on Monday evening.

....Aldrich and Parsloe will be at Greene's Opera House, Cedar Rapids, Iowa, September 14 and 15.

....Maggie Mitchell, in her new version of "Jane Eyre," is on the boards this week at the Park Theatre.

....The "Rominy Rye" will be played at Booth's Theatre on Saturday evening, for the first time in America.

....At the Grand Opera House, Chicago, Thos. W. Keene and company opened, on September 10, in "Richard III."

....Hon. Wm. F. Cody has been playing recently at the Academy of Music, Chicago, his new drama, "Buffalo Bill's Pledge."

....The "Maid of Arran" was presented at the Kalamazoo Opera House, Dr. F. H. Chase, manager, on September 9.

....Charles Kurtz, Harry Weber's property-man, left him at Kalamazoo without notice, leaving Mr. Weber in a very trying position.

....This will be the last week of "Chispa" in Haverly's Fourteenth Street Theatre. It will be replaced on Monday by "My Sweetheart."

....Tony Pastor's Company played at the Olympic Theatre, Chicago, last week, and was followed on September 11 by Georgie Kaine's "Brilliant."

....Joseph Wheelock appeared in a play called "Wardour," on Monday evening, at Detroit. The play is the work of Mr. Leonard Grover and Townsend Percy.

....At the Academy of Music, Kalamazoo, Mich., Ben A. Bush, manager, on September 4, Harry Weber played in "Nip and Tuck" to a good house.

....John T. Raymond is drawing large audiences in the West. His repertoire includes "Fresh, the American," "Colonel Sellers" and "For Congress."

...."Mankind," at Daly's Theatre, now runs much more smoothly than on the evening of its first production at this house. The "rescue" scene has made a hit.

....The Germania Theatre will open, under the management of Mr. Neuendorff, on next Saturday evening, when Gutzkow's five-act drama, "Uriel Acosta," will be given.

...."Old Shipmates" was played at the Tabor Grand Opera House, Denver, Col., last week, drawing large houses. The next attraction at the same place is the Abbott Troupe.

....On Saturday evening Rose Eytinge produced at Connellsville, Pa., the "Princess of Paris" for the first time. The piece and the actress were both successful, it is said.

....Morton's "Big Four" Minstrels opened the De Gives Opera House, Atlanta, Ga., on September 2, playing to an immense audience. They will open the new Opera House in Augusta, Ga.

....Parker's American Theatre, Third avenue and Thirty-first street, opened on Monday evening with a new musical comedy, entitled "Mabel's Dream," which will be preceded by a variety entertainment.

....Kiralffy Brothers have had the "Black Crook" on at Hooley's Theatre, in Chicago, in all of the Oriental voluptuousness usually furnished by these managers. The ballet is almost *passé*, at least antique.

....Mrs. John Drew has entered upon her twenty-first year as manager of the Arch Street Theatre, Philadelphia. Mrs. Drew will play in "The Rivals," which is to be given at the Union Square on the 18th instant.

....Josephine Gallmeyer, the famous Viennese soubrette, was to sail for New York yesterday by the steamer Werra, of the Bremen line, and will make her first appearance here on October 2, at the Thalia Theatre.

....This is the last week of "The Black Flag" at the Union Square Theatre. The sign "Standing room only" was displayed outside the theatre on nearly every evening of last week. On Monday next Joseph Jefferson appears in "The Rivals."

....At Nashville, Tenn., Nick Roberts' "Humpty Dumpty," September 12 and 13; Thatcher, Primrose and West's Minstrels, 14, 15 and 16; Sells' Circus, October 7. All of the leading theatrical troupes will appear in Nashville and a very good season is promised.

....Oscar Wilde, who was present at the first performance of the "Daughter of the Nile," at the Standard Theatre, has written to the authoress, praising the play and the manner in which it is placed on the boards, the cast, &c., but suggests a change in Miss Don's dress, so as to come nearer the æsthetic style.

....The "season" was opened at Little Rock, Ark., on August 24 by Callender's Genuine Colored Minstrels who were greeted with a very full house. Their performance was one of the best ever presented before a Little Rock audience. Manager Little is renovating the Grand Opera House, putting in new furniture, &c., and when completed he will have one of the best in that section of country. Mr. Little is sparing no expense to secure the very best attractions on the road,

among them being the Emma Abbott Opera Troupe, Fred Warde, and others equally well known.

....The dramatic feature of the week in Philadelphia is the production by Lawrence Barrett this evening of Hon George Boker's play, "Francesca di Rimini." Great preparations are making for the occasion, and as Mr. Boker, who is the president of the Union League Club, is particularly well known in the best social circles in Philadelphia, the first night of the play promises to witness a "fashionable crush" at Haverly's Theatre.

....At Haverly's Theatre, Chicago, that versatile actor, Frank Mayo, played, during the week of September 5, a pretty but rather weak play, entitled "Davy Crockett." Mr. Mayo, in spite of heavy odds against him in town (the Exposition, minstrels, "Black Crook" and Margaret Mather), drew good houses, who received him with considerable enthusiasm. Mayo renders his part in a manner that calls forth wild applause, and the principal female rôle is well sustained by Miss Clancey. He was followed on September 11 by "Sam'l of Posen."

....Margaret Mather has now been seen at McVicker's Theatre, Chicago, in two rôles, *Juliet* and *Leah*, and has been equally praised in each, and after the first excitement incident upon a début is over, calmer opinion is possible. She certainly seems to have in her the material for a fine actress, although she is, of course, by no means finished. Naturally she appears to be possessed of rare insight and sympathy for her parts. She has a clear voice, expressive eyes, is not "stagnant" in manner, does not "talk at the audience," and her faults appear to be rather those of teaching than of nature. In some places she mispronounces, in others misreads; but these instances are rare, and those that occur suggest at once the "teacher of elocution." These corrected, she is likely to stand high among the first actresses on the modern stage. After September 11 she will play *Pauline* in "Lady of Lyons," and *Rosalind* in "As You Like It." The houses continue remarkably large, with unabated interest.

....Some six months ago one of the enterprising Frohman Brothers remarked in conversation that he intended some day to show the world a new phase of negro minstrelsy. Something natural and not caricature. The projected combination under the title of "Callender's Consolidated Colored Minstrels," has been playing during the past two weeks at the Grand Opera House in Chicago. Probably this is the strongest company of the kind ever put upon the stage. The best of Haverly's "Genuines," including, of course, Billy Kersands, Billy Green, and Dick Little, are consolidated with the pick of Callender's old troupe, including Tom McIntosh, Taylor and Reynolds, Taylor Green, and Virginia Armstrong. Add to these Devanar Billy Banks, and Bob Mack, and it must be admitted that the specialists at least are of high order. The bill is divided into three parts, the first consisting of ordinary minstrelsy and concluding with a "brass band rehearsal" in which Kersands and McIntosh manipulate the big drums after their funniest style, and Haukins and Holden make laughable caricatures of starved cymbal players. Ed. Johnson does the *Professor*, and the whole is an inimitable "take off" on Gilmore. The second part contains some fine drilling, dancing and specialty performances, a ludicrous "Horse Car" Wilde quartette—comprising McIntosh, Green, Taylor and Devanar—and some novel and funny "barn-yard sketches," by Bob Mack and his little game bantam. The third part is set in very excellent and realistic cotton-field scenery, and is intended to represent negro life in the South as it is. It is quite novel and taking. The house has been packed at every performance.

Briefs and Semi-Briefs.

....The second season of concerts by the Boston Symphony Orchestra, under the direction of George Henschel, will begin on October 7 at the Boston Music Hall.

....A special matinee performance of "Olivette" was given at the Grand Opera House on Wednesday afternoon at 2 o'clock, by Selina Dolaro and the entire company now singing at the Alcazar.

....A concert was given on Sunday night at the Alcazar by the orchestra of the establishment and a list of solo artists. During this week "Olivette" has been continued with the same cast as before.

....On Saturday evening, October 14, John McCaull will produce "The Princess of Trebizonde" at the Bijou Opera House, which will be the occasion of Miss Cottrelly's first appearance at this theatre.

....Herr Schreiner, director of the orchestra at Long Branch, concluded his season on last Saturday night. He leaves soon to lead his winter orchestra in Berlin. He expects to return to this country next spring.

....Owing to the continued success of "Olivette" at the Metropolitan Alcazar, the management decided to keep the opera on the boards for this week and to postpone the opening of the regular season until the 18th inst.

....Mlle. Vanoni, Malvina Rennen, the Geister double quartette and the orchestra led by Philip Herfort, appeared at Koster & Bial's on last Sunday evening. Mlle. Vanoni sang "La femme à papa" for the first time in this country.

....The "Mascot" was revived at Haverly's Brooklyn Theatre on last Monday evening by the Norcross Opera Company. There was a ballet led by Adele Cornalba, and the

cast included Emma Howson as *Beltina*, W. T. Carlton as *Pippo*, and Harry Brown as *Lorenzo XVII*.

....A cable dispatch dated London, September 6, says: "A fire occurred in the Philharmonic Theatre, at Islington, this morning. The roof of the building has fallen in, and the interior of the house is completely burned out."

....Emma C. Thursby will make her first appearance in Boston on the 28th inst. In New York her concerts will be given at Chickering Hall, October 2, 4, and 7, and afterward she will go to Brooklyn, Philadelphia, and Washington.

....John Lavine announces, among the many attractions of the musical season under his supervision, that Max Bruch will come to New York early in the spring to conduct a series of concerts in connection with several prominent associations.

....Von Suppé's opera, "The Beautiful Galatea," was produced at Mr. Pastor's theatre on last Tuesday evening. Several well-known artists are mentioned in the cast, and the ballet of the Germania Theatre is engaged for the representation.

....At Cedar Rapids, Iowa, Fay Templeton in the "Mascot" pleased an immense house wonderfully well on September 4. Rice & Hooley's Minstrels had a good house on September 5. Little Corinne in "Olivette" and "Magic Slipper" September 12 and 14.

....The Thalia Theatre will be opened on this (Thursday) evening with a representation of "The Merry War," in which several of the members of last season's company will resume their former rôles. Herr Wilke and Fräulein Galster, two new artists, will assume the chief parts.

....The Philadelphia Church Choir Opera Company, under the management of G. B. Snyder and Robert Grau, commenced its season on last Monday evening, at Morristown, N. J., with "The Mascot." On Tuesday and Wednesday evenings the company gave "Patience" in Newark.

....The last performance of "Billie Taylor" at the Bijou Opera House was given at last Saturday's matinee. On Saturday evening, Mr. McCaull's regular season opened with a revival of "Patience," the cast of which includes Lillian Russell, Lily Post, Laura Joyce, John Howson, J. S. Greensfelder and Charles Campbell.

....Selina Dolaro has been engaged by D'Oyly Carte to play "Girola," the leading female rôle in "Manteau Noirs," which will be produced on the 25th inst. at the Standard Theatre. The cast includes Fanny Edwards, Miss Rivers, Miss Barlow, Messrs. Carlston, Riley, Wilkinson and Mansfield. There will be a chorus of eighty voices and an orchestra of twenty-four pieces, conducted by Alfred Cellier.

....Mlle. Théo inaugurated the season at the Fifth Avenue Theatre on last Monday evening, appearing in "Madame L'Archiduc." The theatre has undergone many changes in the way of decorations during the summer. The chairs in the orchestra have been reupholstered and the old curtains in the boxes have been replaced by new ones ornamented with lace.

....A new comic opera, entitled "The Two Mandarins," will, it is said, be presented in this city during the season. The composer is M. de Lazare, who has written several successful works which have found favor abroad. The libretto is by a nephew of the same name. The scene is laid in China, a fact which is counted upon for striking costumes and scenic effects.

....Le Menestrel states that the electric light, the use of which it was hoped would materially reduce the danger of fires in the theatres, nearly caused a conflagration at the Paris Opera recently during a performance. The current being too strong, the wires became red hot, and their gutta-percha covering being quickly destroyed, the adjacent inflammable material began to smolder, and the services of the firemen had to be called into requisition. Happily, the audience knew nothing of the danger, so that a panic was avoided.

....The Strakosch English Opera Company, after a tour in the New England and principal adjacent cities of this State, will appear at the Grand Opera House in this city on Monday evening, October 2. Among the members of the troupe are Zelda Seguin-Wallace, Letitia Fritsch, Van Arnheim, Signor Brignoli, Messrs. Perugini, Montegriffo, George Sweet, and Connell, with De Novellis as musical director and conductor. The repertoire will contain such stock operas as "The Bohemian Girl," "Carmen," "Trovatore," "Fatinizta," "Boccaccio," "Faust," and others in the customary list.

....The work on the new Casino is progressing rapidly, and it will positively be opened on the 23d inst. with Mlle. Théo and her company in "La Jolie Parfumeuse." On October 2 the Boston Ideal Miniature Opera Company will commence a two weeks' engagement, playing "Billie Taylor" in the evenings and "Patience" on Wednesday and Saturday matinees. Following the juvenile artists will be Mr. McCaull's company in "The Queen's Lace Handkerchief," in which the principal part will be taken by Miss Cottrelly instead of Mlle. Dolaro. The opera will be directed by Mr. Catenhusen, who has conducted it 150 times in Berlin.

....The Strakosch English Opera Company will appear at the Grand Opera House on Monday evening, October 2. The principal artists are: Letitia Fritsch, Mme. Hunking and K. Van Arnheim, sopranos; Zelda Seguin-Wallace, contralto; Signor Brignoli, Mr. Montegriffo, G. Perugini and Mr. Monts, tenors; George Sweet and Willet Seaman, baritones; Vincent Hogan and E. Connell, basses. Mr. De Novellis will be the musical director, and the repertoire will include "The Bohemian Girl," "Fatinizta," "Carmen," "Il Trovatore," "Faust" and "Boccaccio."

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NEW YORK, THURSDAY, SEPTEMBER 14, 1882.

THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression free in opinion, and entirely independent. THE COURIER has no partisan aims to subvert, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

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ACCORDING to the showing of the *London and Provincial Music Trades Review*, America has just cause to congratulate itself upon the steady increase of its exports into Great Britain. Twenty per cent. is the increase of the past year over the preceding, due rather to the introduction of our organettes, sound-boards and felts, than to the large increase of reed organs. The amount reached by the total of our musical exports was \$633,535. If the increase referred to had been exceptional in any respect, it might be concluded that the seeming advantage gained was not solid, and was liable to a set-back at any time; but when it can be shown that the increase has been gradual and continuous, it will be easy to convince ourselves that it is also sure. When our carrying facilities are improved and considerably augmented our exports will proportionately increase, and one means of our wealth will lie in the quantity and quality of the merchandise with which we can then so easily and cheaply supply our neighbors.

A LONDON firm, Cocks & Co., now prints on the title pages of its publications, "All Cocks & Co.'s songs and vocal duets may be sung in public without the payment of any fee." The effect of this will be to force other publishers to follow suit, and to publicly announce their intentions to allow or not the right of purchasers to make whatever use of musical works they please, except that of multiplying copies. This matter of "performing rights" was referred to in THE COURIER of the week before last, wherein we stated our opinion of the law as it exists in this country. Nevertheless, Cocks & Co.'s method sets at rest all doubt on the matter with regard to a certain class of their publications, and as it entails no further trouble than the engraving of a few extra words on any title-page where it is wished to make the announcement, a better plan could not be proposed or adopted by music publishers in the present misty state of the law. Other London publishers' issues will be watched with interest.

THE increase of sales of the organette in the West is quite remarkable. In the farming districts removed from all communication with large cities, and, per consequence, with the noble army of music teachers, an instrument like the organette is welcomed as a blessing by all. As music is a necessity of existence, even to the lowliest, a great difficulty has been experienced in providing something special to meet it, but now the organette can claim to fully supply the former vacancy. Its practicability is established immediately on its purchase, for anyone in the household can draw music from it and thus each in turn delights the others. Many homes are made happy by the music of the organette that otherwise would be dull and silent. The organ is, no doubt, an instrument of a higher species, but when the organ is purchased (not counting the larger sum it first costs), it is a dead investment until teacher and pupil shall have done their work for many months. For a certain large class, therefore, the organette is just the instrument

needed, and the large sales reported all over the country can scarcely cause surprise. Even these must continually increase.

IN our last issue we referred to musical directories as connected with the trade. With regard to this matter a transatlantic contemporary says that another German music trade directory is about to be compiled, although the one tried before failed for want of support, as also did a similar venture made in France. The further assertion that no country but England appears now to be able to support a musical directory seems to have some foundation in fact, seeing that there are no less than three issued. It would appear that no country should be able to support a music trade directory better than America, for the number of manufacturers is large, and their wealth is not small. Of course, a work of this class and scope should be issued from the metropolis, and should be under the management of entirely responsible persons. Finally, it should receive the hearty support of the entire trade because of its usefulness. In such a matter petty rivalries can well be thrown aside, for co-operation would conduce to the advantage of all.

MINOR TOPICS.

MUSIC teachers have been charged with many things not altogether just. Now and then a charge is brought against them which facts seem to prove. There can be no doubt that music teachers, who are at the same time composers, or believe themselves to be, are in the habit of forcing upon their scholars a number of their own pieces, whatever their quality. This is not fair; yet how to stop such a practice might well puzzle the wisest head. Parents are generally so densely ignorant of the worth of musical compositions, that one piece is just as good as another to them, only they prefer those that have a pretty tune as its foundation. So long as reliable and honest teachers do not abound, and so long as they have those to deal with who are totally ignorant of matters connected with music, the practice which is the subject of these remarks will continue, and poor compositions by teachers will crowd out works of sterling worth.

THERE have been complaints made of the comparative neglect of English composers' works at the recent Birmingham Musical Festival. Yet it must be admitted by all unprejudiced persons that English festivals should be made one of the chief means to introduce the works of talented and worthy English writers. Foreign compositions of even ordinary worth find a place on English festival programmes, yet the same cannot be said of foreign festivals and English compositions. Why is this? Because the prestige of England as a musical nation is not what it deserves to be, while that of other countries is continually overrated, especially at the present time. English festivals do not accomplish what they could, should, and eventually will do when broader ideas sway those having authority in the matter. Gounod's "Redemption" may be a fine composition, but he is certainly not a great sacred writer, so far as his previous works go to show. However, time must right all things that are on a false basis.

Chicago Musical Notes.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, September 4, 1882.

THERE is still very little going on in Chicago in a musical way, though the indications are that the season when it opens will be lively. The music teachers are already beginning to return from their summer vacations, prepared to resume their labors. Among the vocal societies, preparations are being made for the fall campaign.

Mr. Wolfsohn, director of the Beethoven Society, is expected home from Europe in a few days. He will bring with him a number of novelties for production by his society during the winter.

The Apollo Club, under its accomplished leader, Mr. Tomlins, will soon begin active work again. Its plans for the season have not yet been announced, and I do not know if the works to be presented have been definitely determined upon.

Mr. Pratt sailed from Liverpool more than a week ago. He seems to have met with an excellent reception in England, his overture to "Zenobia" and "Serenade" for strings having been played at the Crystal Palace. Antoinette Sterling tendered him a reception prior to his departure, at which some prominent English musicians were present.

The Chicago Philharmonic Society, under the able direction of Mr. Liesegang, has outlined a course of three grand concerts and three public rehearsals for next season. The subscription books will be opened at the Weber warerooms of Curtiss & Mayer on September 15. The programme of the first concert will include the first scene of the second act of "Tannhäuser."

W. L. Allen has assumed the management of the West End Opera House, and has engaged a company comprising many members of the Chicago Church Choir Company, among them Misses Herrick and St. John, and Messrs. Barnes, Kyle, Wolff, Mason and Dunn, to present light opera. The repertoire will embrace "Patience," "Chimes of Normandy,"

"Martha," "Bohemian Girl," "Galatea," "Pirates of Penzance," &c. They will begin on the 25th inst.

Rosenbecker resumed his orchestral concerts on Sunday afternoon at the North Side Turner Hall.

It is rumored that a plan is on foot for organizing a chorus for service at Central Music Hall in connection with Sunday evening preaching.

FREDERIC GRANT GLEASON.

The Philadelphia Festival.

[CORRESPONDENCE OF THE COURIER.]

OFFICE OF THE LOCKWOOD PRESS, 150 South Fourth Street, PHILADELPHIA, September 11, 1882.

THE organization of the "Philadelphia Music Festival Association" is now complete, and there is general hope for its success. A fund of \$30,000 has been subscribed by some of our rich capitalists, and this will give the association all of the means necessary to meet the expenses of this grand musical event, which they want to render worthy of Philadelphia.

W. W. Gilchrist has been chosen as the musical director, and this choice is considered excellent, and his success as a composer and his great experience as a chorus leader, would designate him for this post. Charles M. Schmitz, a musician of talent and much esteemed among artists, has charge of the orchestra. Both Mr. Gilchrist and Mr. Schmitz are already at work, and rehearsals will begin at once. The chorus has been limited to 500 voices, not that it has been difficult to collect a greater number of singers, but because the comparison between the last festival at New York and that at Cincinnati, has demonstrated that great chorus masses do not produce the effect that is intended, and do not reach the finish and perfection which can be exacted of a more limited number. The orchestra, for which the best musicians of Philadelphia, Boston and New York will be engaged, will consist of 100 performers. Following is a list of the principal choruses which will be studied:

"Sixth Chandos Anthem".....by.....Handel
"Crusaders".....by.....Gade
"Comala".....by.....W. W. Gilchrist
"46th Psalm".....Cincinnati Prize Composition, by.....W. W. Gilchrist
"Last Judgment".....by.....Spohr
"Odysseus".....by.....Max Bruch
"Hymn of Praise".....by.....Mendelssohn
"Requiem".....by.....Verdi

Besides these there is talk of presenting a work which has not yet been executed in this country, and which will be the "feature of the festival." As soon as a decision shall be reached concerning this, THE MUSICAL COURIER will be one of the first to be informed of it. There will be seven concerts, of which four will be given in the evening, and three matinées, at the Academy of Music during the latter part of April. Nothing has yet been decided as to the soloists, but it is the intention of the director to engage the most eminent artists "without regard to cost."

That you may understand with what enthusiasm the Philadelphians have become interested in the festival, I will say that I have been informed by Mr. Allen, one of our best violincellists and assistant secretary of the association, that in a few days the chorus will be full. J. VIENNOT.

Notes and Actions.

....Dutton & Son, 1,115 Chestnut street, Philadelphia, are very busy.

....M. Stilson & Son, Delhi, N. Y., anticipate a large trade this fall.

....C. L. Clabaugh, Martinsburg, Pa., was in Fourteenth street on Saturday last.

....W. B. Lincoln, of Taunton, Mass., is doing a good business in pianos and organs.

....J. W. Greene & Co., Toledo, Ohio, report a flourishing business in pianos and organs.

....P. H. Stevenson, Gallipolis, Ohio, is doing a good trade in Smith organs and pianos.

....P. B. Walker, organ dealer, Hamilton, Ohio, has been burned out. He was partly insured.

....L. F. Harrison, New York, is getting out a musical directory and encyclopædia in serial form.

....A. W. Cole continues the business of the late firm of Cole & Beers, dealers in musical instruments, &c., Geneva, N. Y.

....Leander Soule, musical instrument dealer, Taunton, Mass., has given a chattel mortgage for \$1 and certain other considerations.

....Thomas Kay, New Brunswick, N. J., keeps a large stock of sheet-music, pianos, organs, and general musical merchandise.

....Johnson & Son, the church-organ builders, Westfield, Mass., shipped a \$3,000 instrument recently to the Congregational Church at Canandaigua, N. Y.

....C. N. Stinson, the manufacturer of carved piano legs and lyres, employs about one hundred men at his factory in Westfield, Mass., and has all the orders he can fill.

....Schofield & Harmon, Palmyra, N. Y., opened a new store at that place on August 22, for the sale of pianos and organs. The firm had a fine stock on hand at the opening and has since received many orders. Concerts have been given almost every evening since the event.

....Fred. L. Grambs, representing L. B. Powell & Co., Scranton, Pa., was shown through the different piano and

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organ establishments in Fourteenth street, on Wednesday of last week.

....An organ manufactory is to be started at Nashville, Tenn.

....W. N. Paulsen, Catskill, N. Y., sells the Burdett organs.

....E. Hammond, Boonton, N. J., sells the Peloubet organ.

....J. B. Sechrist, Hagerstown, Md., sells the Standard organs.

....Peloubet & Co. are intending to push business during the fall.

....Sohmer & Co. received orders for twenty pianos on Saturday and Monday.

....Saxe & Robertson, Esty's general agents, say that they are 2,400 orders behind.

....Illsey, Doubleday & Co., 243 Pearl street, export a large number of organs.

....W. H. Spencer, Owego, N. Y., has embarked in the piano and organ business.

....J. C. Balton, Fincastle, Va., says that the organ trade is very quiet in his vicinity.

....James Hough, Paterson, N. J., has a handsome cottage at Ocean Grove, N. J.

....Ryland & Lee, Richmond, Va., sell the Steinway piano and Mason & Hamlin organ.

....A. B. Culver, Wyalusing, Pa., has taken the general agency for the Rosedale organ.

....Frank A. Drake, piano dealer, Richmond, Ind., has given a realty mortgage for \$300.

....Henry Brainard, who was in this city for some days last week, left for home on Saturday.

....William Morgan, of Jersey City, N. J., is expected to be home from England in a few days.

....J. Biddle, No. 7 East Fourteenth street, has not returned from his summer vacation yet.

....A. E. Glanville, Perth Amboy, N. J., says that the piano trade begins to show some life there now.

....J. C. Ray, Bellefonte, Pa., was in this city on Tuesday of last week. He is looking for a low-priced piano.

....The assignee of Billings & Co. is getting everything in good shape to settle the business satisfactorily to the creditors.

....Vinton Brothers, general agents for Morgan's piano polish, have taken the entire second floor at 14 East Fourteenth street.

....Charles Betts says that the renting of pianos is very quiet. Mr. Betts represents the New Haven Organ Company in this city.

....Geo. Reichmann, with Sohmer & Co., has returned from his Montreal trip, and will visit the firm's agents in the Lake cities, next week.

....S. A. Stevens, of S. A. Stevens & Co., Norfolk, Va., one of the Sterling Organ Company's favorite dealers, is at the Fifth Avenue Hotel.

....A. Dumahont, 8 West Fourteenth street, was fortunate in having on hand a large supply of the Hardman pianos when the makers' factory burned.

....O. E. Hawkins, of the Sterling Organ Company, "Rufe" Blake's right-hand man, was at the New York warehouses on Thursday of last week.

....Marcus Ayres, manager of the Chicago branch house of the Mason & Hamlin Organ Company, passed through this city on Monday on his way home from Boston.

....J. L. Clarke, with J. M. Pelton, 28 East Fourteenth street, is a very successful retail salesman, and during Mr. Pelton's recent absence scored some handsome sales.

....It is said that the creditors of C. F. Dielmann & Co. will be paid fifty cents on the dollar some time this month, with a prospect of getting ten cents on the dollar more at some future time.

....E. H. McEwen, of the Sterling Organ Company, has fitted up manager R. W. Blake's private office at No. 9 West Fourteenth street, elegantly, for his use during his visit to this city for medical treatment.

....David Fey, Peoria, Ill., a prominent agent of the Behning piano, was in this city a few days ago. Mr. Fey has two sons who are actively pushing the organ and piano department successfully in Illinois.

....Chas. A. Boyd, for many years a well-known Eastern salesman, is now traveling for D. H. Baldwin & Co., Cincinnati, Ohio. This house represents Decker Brothers, Steinway & Sons, Haines Brothers, J. & C. Fisher pianos, and the Esty and Shoninger organ companies.

....A. A. Hammond, Worcester, Mass., was seen at the Tournaphone Company last Friday, No. 7 West Fourteenth street, looking bright and happy. He left that evening by the Fall River boat, on his way to Scituate Beach, Mass.

....It is said by some of the piano case-makers that there has been little or no profit in that trade for some years past, and that it is their intention to advance the rates to the scale existing before competition reduced them. As there are few

good manufacturers of cases, and as several piano firms recently made several futile attempts to produce satisfactory ones, there is every probability that the case-makers can henceforth secure good paying prices, if they judiciously manage affairs.

....C. H. Hubbell, superintendent of the Sterling Organ Company's mill and case department, has been in this city several days, looking at the various instruments to be found in Fourteenth street. Mr. Hubbell has been with the company for nine years, and is a hard worker.

....C. E. Pryor, of Pryor & Thompson, Scranton, Pa., said while in this city some days ago, that the firm's trade had almost doubled during the last year. The firm will probably give up its book and music department, and give its entire attention to organs and pianos. It sells the Taylor & Farley organ.

....Strauch Brothers, the well-known action manufacturers, are making great preparations for the fall trade. They are at present receiving orders from all parts of the country and are promptly attending to them. Their business is growing to immense proportions, and notwithstanding that the demand made upon them is large, their marvelous machinery and extensive capacities enable them to fill their orders in good season.

....Geo. Bothner's two factories are running to their utmost capacity, and still the firm reports the demand in excess of the supply. The firm says that business is better than ever, and that if it could produce twice as much goods as its facilities now permit it would sell them. It has recently put in three new lathes, which are said to be marvels in their way. The yard is full of lumber, which is said to be carefully selected as being the most approved for the purposes for which it is used. The floor space occupied in manufacturing alone has an area of 9,000 square feet, and the number of employees is about 100.

....James A. Shaw, superintendent of B. N. Smith's factory, is spending his vacation in the Eastern States. As Mr. Shaw is a very hard worker and pays the closest attention to all details which tend to further the interest of his business, the rest from his arduous labors, in this instance, was indeed timely. During his absence, Mr. Shaw intends to visit most of the piano factories as well as summer resorts in Maine and Massachusetts, so that besides receiving the benefit of recreation, he intends, if he can possibly do so, to attain additional knowledge as to his business. He is well-known and highly esteemed among the Eastern piano makers, and will, therefore, find his visit among them agreeable.

....Dipple & Schmidt recently increased their facilities by the addition of several large new machines, which are said to be an improvement on any of the kind yet introduced. They are intended solely for heavy work, and it is expected that they will turn out large quantities of goods. The firm has always an accumulation of orders on hand, but makes it a special study to fill them as quickly as possible. Every available space of the factory is devoted to manufacturing purposes, and as there is no more room for either machinery or employees, and the business is constantly increasing, the firm is looking out for a larger place where it can meet demands made upon it without delay. It supplies most of the piano and organ manufacturers of the United States and Canada, all of whom speak highly of the firm's products.

....Among the visiting members of the trade to this city during the week were M. W. Shackelford, Newberg, S. C.; J. Church, of Church & Co., Cincinnati; E. N. Addis, New Brunswick, N. J.; Mr. Fay, of Peoria, Ill.; "Captain" Beatty, of Washington, N. J.; C. J. Powell, of Powell & Co., Scranton, Pa.; Felix Strouse, Pottsville, Pa.; Nathan Curtiss, Kingston, N. Y.; W. H. Woodhull, Riverhead, N. Y.; Edwin Green, Trenton, N. J.; Mrs. William Spickers, Paterson, N. J.; Marcus Ayres, manager of the Mason & Hamlin Organ Company; Fred L. Grambs, of L. B. Powell & Co., Scranton, Pa.; S. A. Stevens, of S. A. Stevens & Co., Norfolk, Va.; C. H. Hubbell, superintendent of the mill and case department of the Sterling Organ Company; A. H. Hammond, Worcester, Mass.; C. E. Pryor, of Pryor & Thompson, Scranton, Pa.; C. L. Clabough, Martinsburg, Pa.; J. C. Ray, Bellefonte, Pa.

....When a manufacturer desires to please his customers and to steadily secure their patronage, the surest way to do it is to turn out the best possible work for the specified rates. This is constantly the aim of B. N. Smith, who has been for sometime past turning out such excellent work that not only has he secured his old patrons, but is constantly receiving orders from new ones. The latter, which he has recently secured, is the National Automatic Organette and Piano Company, which being lately organized, intends to put its first productions on the market in the most elaborate style. For this reason B. N. Smith was selected to make the cases, and the selection evinces much judgment on the part of the company, as some of these goods are now ready and are most elegant productions. In form they resemble upright pianos and are unique and beautiful in design. They are of rose wood, and it is thought that the instruments when completed will create a sensation in the music trade.

....Behr Brothers have advanced their prices for cases and tops ten per cent. since September 1. Among the reasons given for the advance are that the prices of lumber and glue

have been raised considerably, and that there was no profit derived from the enterprise at the recent rates.

....J. P. Hale has been in town during the week.

....R. W. Blake and wife are at the Morton House.

....J. T. Bolls, Geneva, N. Y., sells a large number of six-octave organs.

....J. T. Hammock, Rhinebeck, N. Y., has sold the Haines Brothers pianos for twenty years.

....Geo. Stieff, Baltimore, who has been in this city and visiting the East for two weeks, left for home on Saturday.

....Robert Cable, of Cable & Sons, returned last week from the Highlands of Neversink, where he spent eight weeks.

....Edward Behr, of Behr Brothers & Co., left on Friday for a Western trip. He intends to establish several new agencies, and is to be absent about four weeks.

....Cable & Sons report business as excellent. Last week they received orders from two large Western houses for the first time. They shipped fourteen pianos in one day.

....Geo. Lyon, of Lyon & Healy, Chicago, who was in this city last week, has gone home. He placed considerable orders, and visited several warerooms and factories during his short stay.

....John Church, Jr., Cincinnati, Ohio, was in this city on Thursday last on his way home from the East, but was recalled on account of the serious illness of his father. Mr. Church represents the Sterling Organ Company in Cincinnati, and does a handsome business for that company in Ohio.

....A slight fire occurred in the drying room of Behr Brothers & Co., on Wednesday of last week. It was, however, quickly extinguished by one of the watchmen with a fire extinguisher. Since it began to manufacture pianos, this firm has taken great precaution against fires. It has two watchmen constantly on the lookout for fire, and it has two extinguishers on each floor.

....C. O. Milliken, of E. Lane & Co., Biddeford, Me., was in town on Monday securing instruments for the fall trade. He took the agency of the Sterling organs, and placed a large order for these instruments, selecting the choicest goods. This firm was only organized in June, but has since made wonderful progress. It handles the Burdett organ and the McPhail and Briggs pianos.

....Andrew Boyd, Wieting Block, Syracuse, N. Y., has brought out a new musical directory for the United States and Dominion of Canada. The arrangement is alphabetical by States, towns and firms. It is said to be the second directory of the kind published in this country, and the only one within twenty years. It may be regarded, therefore, as of considerable value.

....E. Witzmann & Co., music dealers, Memphis, Tenn., have just been appointed agents for the Steinway pianos for a large extent of territory. E. Levy, a partner of the firm, has been visiting New York, Boston and Philadelphia for two or three weeks, during which time he has made considerable purchases of musical merchandise, including about fifty pianos and forty organs of various makes. They are now publishing a large number of popular pieces.

....The partnership heretofore existing between Mrs. John F. Ellis and Henry Eberbach, dealers in musical merchandise, Washington, D. C., has been dissolved by mutual consent, Mr. Eberbach's interest in the firm ceasing and he retiring. All debts due the firm will be paid to Mrs. John F. Ellis, and all persons having claims against the firm will present the same to her for settlement. The business will be continued by Mrs. Ellis, under the style of John F. Ellis & Co. Charles B. Bayly, formerly with John F. Ellis, but for the last eleven years with Otto Sutro, of Baltimore, has taken the management of the business.

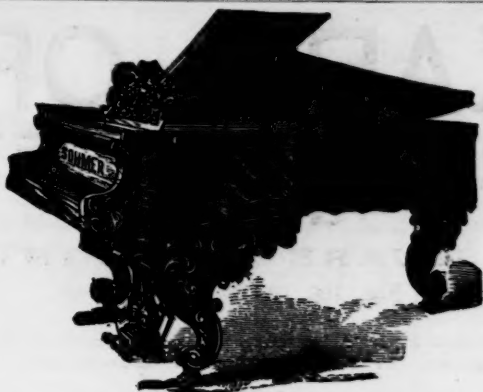
....George Caddick, 730 Ohio street, Allegheny, Pa., has applied for a patent on an improvement in the sound-boards of pianos. The belly sound-board is put in front of the back frame, and the back sound-board at the back of the back frame, closed at their sides, and forming a sound chamber, having sound posts extending from the ribs of one sound-board to the other. The back sound-board is glued on flat, and the sound posts are of such a height that when the belly sound-board is sprung over them with enough of force, it will bow the back sound-board about one-fourth of an inch, in the centre, and leave the belly sound-board sprung, also in the centre, about one-fourth of an inch, so that the sound-boards will bow evenly from the sides and ends to the centre. The bridges may be sprung over with the sound-board, or fit on afterward. If sprung over with the sound-board, it will leave a permanently sprung bridge; it will require to be planed off in the centre, so that the bridge will be level on the top, and project above the plane of the iron frame, enough to give a proper bearing to the strings, and to sufficiently compress the belly sound-board. By this method, the curvature and elasticity of the sound-boards is preserved as long as possible, it being almost impossible for the sound-boards to sink; and also has the advantage of a sound chamber, to mellow the tone and give a good singing quality.

....H. C. Hazen, who was well known in the trade as manager of the rental department of Billings & Co., died on Monday at his residence in Livingston street, Brooklyn.

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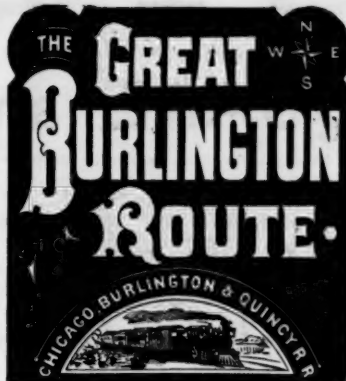
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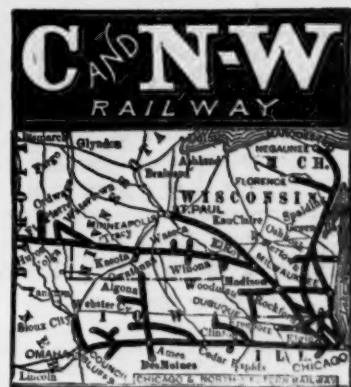
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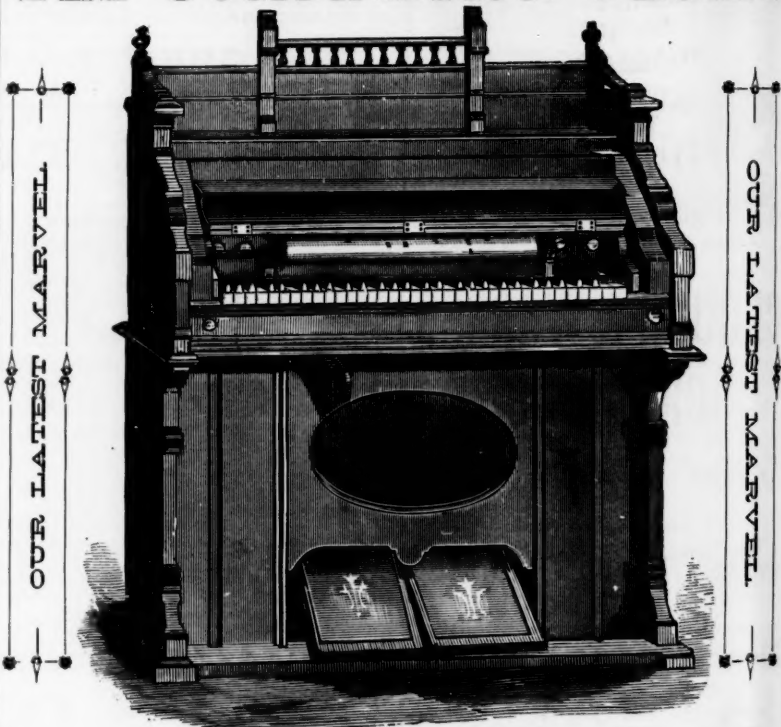
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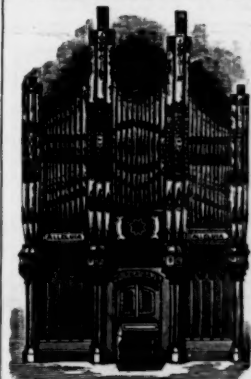
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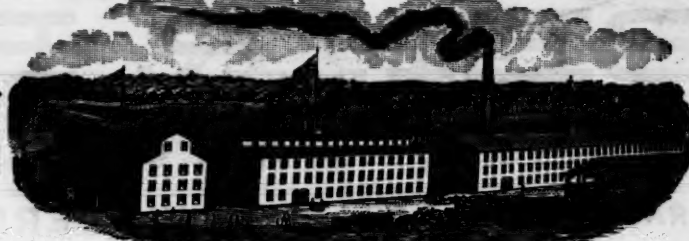
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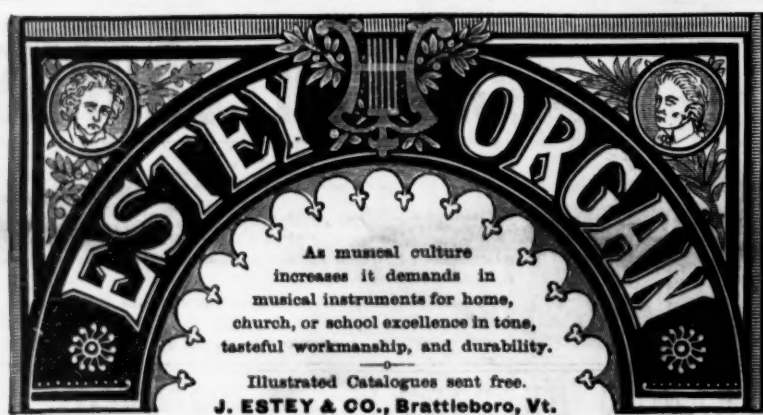
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